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ABSTRACT

This booklet contains contributions from experienced art teachers to introduce beginning art teachers to the field. Sections are titled (1) "Plan Plot Scheme," stressing the importance of a flexible lesson plan; (2) "Discipline," providing insights into how and when to take disciplinary actions; (3) "Exhibit," stressing the potential value of exhibiting student art work; (4) "Advertise Art," discussing several ways to motivate others with regard to art programs; (5) "Routines," discussing the importance of having daily classroom routines and suggesting some that have been useful to others; (6) "Recognize," showing that art teachers need to be able to recognize a variety of things in young learners and that these learners profit from recognition; (7) "Personality," discussing different outlooks and methods that should be maintained by teachers; (8) "Responsibility," defining some roles of art teachers; (9) "Goals," presenting possible goals of art teachers and ways to achieve them; (10) "Composition," stressing the importance of introducing students to many mediums and methods; (11) "Field Trips," stressing their importance and suggesting ideas for some; (12) "Evaluation," discussing different aspects of evaluation of the teacher and the student; (13) "Resources and Inspirations," giving the personal feelings of a few instructors; (14) "Nitty-Gritty Real Stuff," suggesting innovative materials, where to find them, and how to use them; and (15) "Hard Times," showing that art teachers face difficulties but prevail. (AEM)

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For Beginning Art Teachers

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APPLESEEDS

We designed this booklet to welcome beginning art teachers to the profession. We determined our goal to be: "a collection of inspirational, useful and kind notions for a beginner" so that it wouldn't be quite so lonely out there.

Contributors were invited to share with beginning art teachers based upon their years of teaching, supervising and/or administering. Because each of these professionals is very active and very busy, we tried to keep it simple for them to participate. We asked for "notes" on looseleaf paper, 5 x 7 index cards, scraps of grocery bags or whatever. We advised that the notes could be sketchy: words, phrases or full blown paragraphs.

The responses proved to be diverse. An unexpected bonus happened when one of our teachers recruited a first year art teacher to join us in this effort.

The comments that follow have been edited into categories that evolved from the contributions received. As much as possible, each individual comment is as the author wrote it. Shifts of style occur within each category because two consecutive paragraphs are rarely by the same author.

Finally, we called this work "APPLESEEDS" in the hope that busy beginning teachers would keep the booklet around to pick up now and then for quick review and gentle reflection. The ideas, turned over in the mind, are to be adapted and adopted as befits each individual need and situation. We hoped, too, that over time, these idea seeds would mature into some mighty fine apples.

Ginny Brouch, Phoenix, AZ
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1987

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PROLOGUE

The most exciting teachers I know are people who really care about learners, work hard to become the best they can, and never stop their own avid quest for more knowledge. Such people constantly try new ways to keep themselves and their learners interested, excited and moving in positive, constructive directions.

Our purpose is not to make artists, but to develop appreciation for fine art and to give our students the opportunity to experience and to explore different areas of the arts. When you find students with talent, encourage them and help them to develop that talent. Point them in the direction where further growth is possible. When you find students with only a little talent, encourage them to learn as much as possible because every accomplishment will enrich their future lives regardless of vocational choice.

A second grader brought me a pony yesterday. While she was at it, she handed me a unicorn. It was white with pink mane and tail. If I retired now, who would bring me spotted ponies and unicorns?

So often we are so overwhelmed with the business of teaching that the experiences of teaching are left by the wayside.

An art teacher's life, in the profession, can more often than not be lonely. There is a sense of isolation. Other kinds of teachers seem to cluster easier into groups and derive some form of support from that.

It is easy to be an art teacher under ideal conditions- however, ideal conditions do not just happen. Good art programs occur because hard working teachers have allowed their love of teaching to overcome adversity.

Be an artist and a teacher. Understanding the act of

making art is essential to transmitting what art education is about.

Let me preface this by observing that I wouldn't be in this game for 22 years if there wasn't something very rewarding in the activity. The years in the trenches have given me many moments of joy and happiness but they also leave battle scars. I love to teach, I love the contact with the students, and I love the subject area. As an "old timer" I have a major advantage over the new professional who doesn't have the bank of personal rewards to draw upon for getting over the rough spots. In fact, if it weren't for the longevity that I have, the ability to look back at what was and then see what has developed, with some hope for the future, I might be doing something else. Beginning as a young teacher now must be much more difficult than when I started.

You must derive great joy from both art and children if you are to be an effective art teacher. If either causes discomfort, perhaps you'd be happier in another field. The children and the field deserve joy.

...and happiness comes only when we push our hearts and our brains to the farthest reaches we are capable of...for the purpose of life is to matter, to count, to stand for something, to have it make some difference that we lived. . .

PLAN
PLOT
SCHEME

Start your first day with clearly thought out plans. If elementary, have an activity which will capture the children's imagination. DON'T ask children to make a drawing of what they did during vacation; they have been asked to do that too many times. If high school or middle school, explain what will be involved in the particular class in which they are enrolled. Establish what you will expect in classes. Discuss routines, where tools and equipment are kept, how distributed, what should be done at the end of class. Develop a monitor system. You cannot and should not take care of all details in an art studio. You will need help and cooperation of pupils. Rotate monitors on a regular basis.

Don't be afraid to change plans if you know they aren't working. Get the class involved. Get them to help and listen to what they have to say about what's going on. Sometimes the plan for the day is just not right. Don't force it. If it seems boring to you, it will be boring to the learners. Shift from the stated project now and then for your sake as well as that of your learners.

Once when I was trying a special role-playing motivation for drawing, mother guppy was stealing the show from me. When I finally gave in, the students had a much better day doing their observations and sea sketches. I got over my disappointment when I saw their works and I used "my" motivation another day. Often we have to get out of ourselves and really look and listen to what's happening in the real world of the young.

Motivation of students is tough. Some are self-motivating; others can't be motivated with the resources of a world bank! The ones in between might best be elevated by involvement in the course content. If the teacher is involved and shares that with learners, they can see what others are

achieving and often get involved. There will be some who simply won't work. Don't be hurt. Try your best but realize you won't always make it.

A new teacher can help by being prepared. Lesson plans never saved poor teaching, but they can help organize what is going on. However, if the lesson plan has to be in front of the teacher during the lesson, that teacher isn't ready to teach that unit.

Get in the habit of organizing lessons, days, weeks, units, semesters.

Rehearse and analyze your teaching. Use a mirror to practice your delivery (also might be good for a laugh or two).

Teaching is an art with some science based support. Educational research, including art education research, needs to be looked at very closely before being used as a basis for action in the classroom.

Research will tell you about results of work with groups of classes or individuals. It doesn't say much about an individual or specific classroom. If you know what the research says (if!) and you base your actions with a specific person or class on that, it may or may not work. If it doesn't work, you as a teacher still need to deal with the situation.

As far as planning goes, my only advice is: PLAN! and then plan some more. Try to anticipate as many questions as possible. Give the students responsibilities and stick to your guns about cleanup. If you give an inch, they take a mile. But ask for a mile and you will probably get it.

DISCIPLINE

Some students will tell you things they wouldn't tell their own parents. They can get into trouble that will make your problems seem trivial. You will be faced with situations in the classroom that you barely imagined and you will have to respond. Whether they are confiding in you or acting out in class, it is almost always a need for attention. Many times, just listening has saved a thousand words of discipline.

The administrator in charge of discipline may not really want to know you nor cope with students who are causing problems in your classroom. Administrators want you to take care of your own discipline. If you start writing a lot of referrals (or whatever your school calls them), the implication is that you can't take care of your own classroom. If an administrator tells you, "I'm here to help you with your discipline problem," consider it to be like the IRS offering to help you find more deductions.

The best way to prevent discipline problems is to have enough work for students to be doing to keep them productively busy. If they bring outside problems into the art room, notice them as soon as you can and take the individuals involved, one by one, to listen and arbitrate. Only when physical contact is involved or when the situation is impossible and causing serious disruption of the art learnings should you resort to administrative help. Then, don't hesitate! Try your best to work through each situation first, then call the marines. Always follow up with a visit to the administrator to ask what you might have done to settle it earlier, etc.

When you did your student teaching, discipline was probably deceptively simple. You had the "broken in" models and an experienced teacher around to help. In your first job, you have to start from scratch that first day, week and month to establish your own good habits. Assume nothing. Spell it out for them.

The angels you talk to that first week may, a month later, become moody, grumpy and unpredictable. Some days your students will walk in on cloud nine, looking for a party. You must learn to channel the energies; it will not happen automatically.

The wisest advice I ever received concerning discipline was this: "Come down hard at first, you can always ease up. It doesn't work the other way around." Simple statement, but absolutely true.

Second wisest advice: "Your first job is to control the class. Your second job is to make sure they work. Then you can teach them something." This may not coincide with your lofty expectations of artistic freedom in the classroom, but class control is the only job you have until you've got it.

The art in teaching art to little children is in knowing how far to go in teaching skills and techniques and how far to allow freedom.

My best advice on handling behavioral concerns is to phone home. Unless it is a really big problem, try to talk with a student's parents before sending a student to the office for a behavior problem. Your administrative team will be grateful for your "de-fusing" a problem before it becomes worse and if you continue to have a problem with the same student after talking with the parents, the office can be notified that you have already been in touch with the parents and therefore the student is ready for the next step on the school's discipline procedure.

"Expected behavior" is a good, positive term. Expect good behavior and unique, original art from students and you will get it. Expect cooperative, mature behavior and you will get it most of the time from most of them. Expect good, not bad; high, not low.

You may feel like panicking when you run up against your first nonworker. The stubborn little cuss, too smart for his own good, who has resolved to take it upon himself to be the "teacher's nightmare." It's an old game to him, new to you. If he gets to you, don't let it show. You can't really push, but if he pushes you, push back a little. Although I wouldn't insult him, I won't let a good one-liner slip by either. More

often than not, this is the same character who will be spending extra time in your room by the end of the first quarter. Don't expect a 180-degree turnaround; however, he does have a reputation to maintain.

You may have to be conservative with your materials and supplies, but never with your inspirations.

EXHIBIT

Do exhibit children's work wherever you can. Let your principal, colleagues, parents, visitors see the presence of student art in halls, corridors, offices.

Whether you are a one-person art department or member of a staff, do keep exhibits fresh, frequently changed and do plan an annual exhibit in school corridors or in public places.

Make exhibits informative as well as aesthetic. Use them as teaching vehicles for viewers (parents, other teachers, administrators, etc.). Explanatory statements can help the public understand.

What medium was used? What was the assignment? What learning took place? Take the time to print or type 4x8 index cards explaining objectives such as: "These are watercolor sketches with wax crayon accents done on an outdoor sketching trip to observe trees in our neighboring park: 4/17/__."

Have the students help to install and take down exhibits so that they can learn that an exhibit is also a work of art involving all the principles of good composition.

A good exhibit doesn't have to be large. High quality can be emphasized with small displays of twelve to twenty-five pieces.

Consider establishing permanent collections of student art e.g., PTA Collection, Principal Collection, Permanent Art Department Collection, etc.

Right or wrong, the visual arts program is judged on its products. The product that the public is aware of is the student work. Lots has been said and written about aesthetic education and art appreciation, but there has been almost no recognition of this in a way that schools can hold as tangible. Schools test for math and reading; they hold these scores out to the

public, but art appreciation scores aren't there. The result is that art programs are judged on student art performance. Exhibits are good public relations and can be good for the students.

ADVERTISE ART

You get the support of your principal, superintendent, colleagues by letting them know what you are doing for pupils. Exhibits are one vehicle for showing student creations.

Become an integral part of the teaching staff at your school. Take every opportunity to let others see the wonderful work you are doing.

Don't assume: SELL. Sell yourself, your program, the arts. You have a unique contribution for schools and programs but not everyone knows that. Be both gentle and generous with your knowledge.

Feature "student of the week" (month) in a special school gallery, library, cafetorium or other exhibition space. Add a note about the medium used, the process of creating the work. Use every opportunity to teach all students, other teachers, administrators, parents, visitors.

Create educational displays of art supplies and materials to interest and educate persons outside the immediate art rooms.

Have an annual ART EVENT at your school, perhaps in March to celebrate Youth Art Month. Get everyone involved.

Have a place in your art room where art news, openings, events are regulary posted and make sure students know they (and their parents) are welcome at art events.

Gear yourself up to deal with kids with the greatest needs. The learning and behavior problem kids and the "at risk" kids. Those who do not think they need the arts may need them the most.

Learn about techniques involved in Assertive

Discipline and Assertive Behavior. They may allow you to keep your sanity.

One major advantage to being the "new teacher" is that you might get more budget. If this happens, TAKE IT because it doesn't come again. That first year, the holder of the purse strings will want to be sure that you have the best that can possibly be afforded to insure your success. Afterwards, the view becomes, "Let's see . . . the class ran on that much last year. They can get by on that or less next year."

Be helpful to the administration, but make an early decision as to how much you are going to become the school sign maker or set designer/producer. Making posters for school events or nut cups for a PTA luncheon may not be something you can assign to students nor incorporate into the "learnings" desired in your lesson plans. When you get to personally letter all of the awards for the athletic banquet, you may well become resentful of the major drain this can be on your time and energy. Decide what is needed to be done, what you can humanly do and what would be nice to do and do such "favors" with extreme discretion. Time is a very precious commodity for the beginning teacher. Draw the line and learn to say no to many requests.

Pupils don't learn art by themselves, they have to be taught just like they do for reading, math, etc. To do this, we need a commitment of time, people, instructional space, etc.

The extra pay for coaching and supervising may look good on paper, but consider the limits in a 24 hour day and the limits of body and mind. Extra duties tend to grow like cancer and what looks like "easy money" generally comes out to fifty cents an hour.

Teaching is more than just teaching. There is a political side of human relations. We must be seen through the children's work and heard at PTA and Board meetings. "THEY" need to know we are there working and that we are indispensible to quality education. Remember to "toot your own horn" with honest humility.

ROUTINES

You can save yourself by establishing routines and keeping to them. Rotate assignments so that each learner has an opportunity to participate and be recognized.

Art teachers instruct many children every day. Here are some routines that might help:

1. Ask each child to write name and class number in the lower right hand corner of the paper before beginning to work. You will always be able to identify the artist.

2. Don't accept "I messed up" as a reason for handing out more paper unless there really was a mess-up. Explain early on and repeat often "Remember you have two pieces of paper - front and back - so think before you begin." Or: Artists cannot afford to throw out materials. They learn to carefully think first, and/or, to incorporate "errors" into the work. No one but you will know you "messed up" if you work through it to accomplish a good piece of art. However, if it really is a mess, give in.

3. Have a system for distributing and collecting art work. Put paper on front desk and have children pass to rear. Collect from back to front. If children will work on the same project next class, distribution will be easier. If children are seated differently, vary to suit the situation.

4. Similar systems can be used for distributing art materials. More art teachers fail because of no or little organization than of too much. We are hired to teach, not to mother. Spend time teaching, evaluating, finding better ways to improve instruction rather than working after hours to clean brushes, floor spots and/or children covered with paint or clay.

5. Let pupils know that art is a discipline and that the art studio is a place for work. Dispel any idea that art is "funtime, freetime or play." If art is worthy of inclusion in the school curriculum, worthy of a budget and worthy of art instructors, it must be respected for the honest human effort that it is. Goals must be set, expectations made known and work accomplished. The fact that art learning is also enjoyable should be one of our best fringe benefits.

6. If you have lockable student storage, even if it's only chains and padlocks strung between cabinet handles, have one student volunteer to unlock the cabinet at the beginning of class and relock it at the end. Let this be that student's only clean-up responsibility and let it be a bit "special." It will help you keep things in order and secure.

One of the early realizations of the beginning teacher is the amount of paperwork that is involved in the educational system. I tried to collect one copy of all the forms that a new teacher might need during the year. The folder got full and I still didn't get them all. Some were being printed as I collected.

It is not an exaggeration that forty-five minutes a day are eaten up in filling out forms. This doesn't include the hall passes for students to come in during study hall or for them to go to the washroom, nurse or counselor.

Don't hesitate to ask a veteran art teacher for help in establishing time-saving routines for handling things. It makes good use of coffee break time and benefits everyone involved.

As early in your career as possible, develop methods for dealing efficiently with paper so that such tasks do not overly interfere with the real work of teaching humans about art.

Especially in the beginning, it is extremely difficult to learn to work with many interruptions during each teaching hour. Students are constantly being summoned to the principal's office, attendance office, counselor, main office, etc. This means stops and starts in about everything that goes on.

There isn't "A" way to teach. Teachers need a

repertoire of teaching methods and a real sensitivity to persons and groups. What works with one class, with one student, on a given day, may not work tomorrow or ever again. What works for one teacher may not work for others. What works for a veteran teacher may be exactly the wrong thing for the young teacher to even try. Classes develop unique personalities. Eventually teachers also develop teaching personalities and teaching styles.

RECOGNIZE

Nothing succeeds like success and praise can often draw success out of the most reticent and recalcitrant.

Help students set goals. Celebrate with the whole class when an individual or group achieves stated goals.

Always be flexible. And be kind to those angelic primaries, eager and exuberant middle schoolers, radical junior high students, often confused adolescents, etc. Growing up is so hard. Work with them to be most helpful!

Psychologists say that one of the greatest things we can do for another is listen. Frequently give the gift of active listening.

Treat learners like people . . . they will be paying your salary some day.

Recognize student birthdays whenever possible.

Treat students as humans who are worthy and valuable.

Greet students each day with a smile. Plant seeds for positive behavior by using phrases such as: "Are you ready for a good day?" and, "I'm glad to see you." Notice when someone has been absent and tell them you missed them (if you really did). It's amazing how people respond to that comment.

Use "we" and "our" to promote feelings of belonging.

Find time to say I'm sorry, I was wrong, I don't know. Be real.

SIGN ON ART ROOM DOOR: Students under construction.

Possible sign: Entering this class is a permit to learn.

Learners are great forecasters; watch them. On the days when all the classes are antsy and less manageable, don't strive against the flowing stream. Expect a weather change in the next day or so and be assured it is coming.

PERSONALITY

The hard cold fact is that teaching can be a terribly difficult job. If you have come straight from college into the teaching environment, the people you lived with, worked with, partied with were college educated, work-oriented people. You will experience culture shock wherever you teach. You don't spend your day with teachers, you spend it with youth. There will be easy days, disastrous days, the "day that will not end" and exciting moments, boring details, hectic activity, successes and disappointments. Just this much variety can wear you out! It will often seem as if you will never get your work done.

Have a sense of humor but let pupils know who is in command.

What you <u>are</u> often speaks louder than what you say. Make sure your actions and your environment coincide with that which you are trying to teach.

As far as technical discoveries, I'll mention something you've probably already heard: students want to see what you can do! Impress them early.

The only failure that really counts is the failure to try.

Be enthusiastic yourself about life and art and it will be caught.

Reward yourself when you deserve it.

Happiness is a good habit. Encourage it in yourself and others.

There are days when I am depleted, all used up, hollow. Then I find a scrap of crayon drawing in the shape of a heart left on my desk, unsigned, by a tiny first grader and my spirit soars again. Or a note

from a 6th grader leaving for junior high: "You're the best art teacher I have ever had. Have a great summer." How can I put my old tennies away and sit at home in my contour chair after a letter like this from a fourth grader: "Dear Art Lady, Thank you for teaching us. You do a good job; keep it up. Your friend, Adam."

Share your own artistic efforts with your students and your school.

That first year . . . wanting to be the best I could be . . . overplanning, overworking, going the extra-extra mile. It was exhausting. While I'm glad I worked as hard as I could, I could have taken it a little easier on myself, too. I wish I'd been a little more patient then and not so hard on myself.

Teaching is hard work with more frustrations than anyone outside the classroom can imagine. One of the things I often hear from new teachers is "I'm beat." Young professionals need to know that they can say no to some extra tasks, that they should take time for themselves during the day, that they need to refuel along the way just like any other human. We teachers are often too hard on ourselves and take too much on at a time.

If you find you are dissatisfied with your teaching conditions, take immediate action on one of three courses: 1. Use your creativity to change the conditions. 2. If you cannot do that, change yourself. 3. If you are unable to do that, remove yourself.

The politics of a high school, or any school for that matter, can be complex. You make your choice early as to what kind of player you will be. You can be a spreader of rumors or a keeper of secrets. Either way, you will hear more than you care to. Affairs, deceptions, tragedies, divorce, hatred, rivalries. It will all be there and it will be the people you work with. Heaven forbid anything good should happen to anyone!!! Gossips always like dirty laundry. If something good should happen to you professionally, you may even get flak. Be careful how much you tell and to whom. Naivete is short-lived, but can cause growing pains for you.

RESPONSIBILITY

You are paid the same salary received by other beginning teachers. You will be expected to provide a quality program and quality instruction. You will be evaluated by the contribution you make in the development of the pupils and to the total school program.

Do not be misled. You are not a servant to all other departments. Your contribution will be in developing an art program. While it is wise to cooperate with other teachers and departments, your efforts should fit in with the goals of your art program. Keep these goals clear in your own mind and be prepared to communicate them to others at all levels.

Exemplify what an artist represents through cleanliness and orderliness. Creative behavior does not emerge from chaos.

As a young teacher you need to be aware of your closeness in age to your students. The way you handle this situation may well be the single most important factor in your early success or failure in the classroom. Dress up, not down. Make your style of dress separate from the students. You don't have to look old and out of date, but care needs to be taken to be professionally distanced from the students.

While being concerned for learners as individuals, don't get too close and familiar with them. The "right" distance is probably closer than you might at first think professional, but much further than you might think you would personally like.

Get involved in your professional art education associations at local, state, regional and national levels. The help goes both ways. First, the health of the profession is directly related to the individual

commitment of all professionals to the groups that represent them to the outside world (i.e., other professional groups, government, and the public). Art teachers represent about 2% of the teaching force. The only way to be heard is as a group. In the other direction, many new teachers are isolated as the only teacher in the school, system, or county. The professional art education association will keep you informed and professionally alive. Start early and take on a task with the nearest professional art education group. Attend workshops, meet people, offer to help with publishing or workshops, run for office. Every effort you contribute will benefit both you and your profession.

If you have a student who wants to return to your class for whatever reason, additional work on a project, etc., write something akin to "If OK with teacher" on the note or pass you send to that teacher. Then, if the student is not permitted to return, the student is considered cooperative by the other teacher and you are viewed as the same. If you value your position as a member of your faculty's "family," do not permit students to "cut" the classes of other teachers in order to do work in your class.

GOALS

If the child and the teacher work together in setting goals according to ability and interests, each pupil can be goal oriented rather than threat oriented.

The ultimate curriculum is the individualized one that occurs when a teacher enables a student to exceed expectations.

The most important curriculum decisions occur between teacher and student. All of the theories and structures may make the complexity of teaching identifiable, but they cannot replace the sensitive teacher.

If you can ask yourself as you plan each art activity how that activity fits into the goals of the art program you will have important guidelines for your daily work.

Simple goals: (1) to help learners make art; (2) to help learners see and feel; (3) to help learners understand works of art and artists.

Get in the practice of assigning homework to expand on the guided practice you provide in the classroom. Independent practice is an integral aspect of the learning process.

Put emphasis on observational skill building: learning to use the eyes and all the senses.

Take pupils on nature walks. Observe how a tree grows out of the ground, how branches grow from the trunk. Little children will soon see that trees are neither balloons nor triangles on sticks.

Bring objects into the art room to serve as still life. Even very young children can be stimulated to observe and draw, not realistically, but with a difference in the richness of what they can accomplish.

Learning about art occurs through discussion as well as making art. Discuss art works by professionals (local, contemporary, historical) as well as student work.

Help children develop a visual vocabulary. If they know how to draw cars, trains, people, flowers, trees, birds, houses and many other things, their compositions will be richer and you and they will enjoy them more. It is like putting together nouns, verbs, adjectives into sentences and then into compositions.

As I look back on my career of teaching which began in 1931 and ended in 1981, I realize that I never really firmed up my ideas about setting goals until the curriculum development workshops with Dr. Asahel Woodruff in the late sixties. Isn't that a revealing confession? Further, I realize that many in the important positions of professors in colleges and universities and as consultants and directors in the public schools never did catch on as long as I was active in the profession. After Woodruff, the entire focus of art in our schools changed when I led the art faculty in developing goal-oriented programs at both the elementary and secondary schools. It was the greatest thing that ever happened to me when I finally saw how his plan could work.

COMPOSITION

Teach children how to compose. Develop a simple vocabulary children can understand. Ask them to try different ways to break space. Advise them to make the large things first and to tuck smaller things in behind and in front of the larger ones. Ask them to bump things against top, sides and bottom of the paper. Have them remember to make objects touch other objects.

Constantly remind your learners that they should use their imaginations. They can add things they don't actually see in order to make a better picture. An artist has power to see things others cannot see.

Pictures become more interesting by adding details, showing pattern, texture and value, using different colors.

Help learners understand how to use color. First they should look at nature and works of art to see how colors change in different lights, how other artists have used color to show snow, springtime, shadows and how color is repeated in compositions. Help them to learn about the many colors that can be obtained from the basic colors. Help them to see the manyness of green in a tree and the many different moods of the sky.

Don't hesitate to demonstrate how an artist does a watercolor, oil painting, print, sculpture, ceramic piece. Invite your art friends to come into your classroom to show their work, demonstrate their method/style, talk art talk with young learners. Have an art appreciation/information day at least once a month. Set aside time for students to report on art events such as the viewing of an art show at the mall, what they have read in magazines, books or newspapers, what they have seen on TV regarding art. Ask your school librarian if there are prints of works of art available for students to check out to

take home or to bring to the classroom to prepare a bulletin board or special report on an artist and his/her works.

Young people love new words and names. Teach them "special" bits of knowledge about art persons such as DaVinci or Van Gogh, help them pronounce new words such as surrealism, abstract and the like and you will overhear this information repeated in the hallways and cafetoriums. This effort should be planned into your ongoing curriculum.

Encourage young people to keep notebooks, sketchbooks, scrapbooks. Let each have freedom of selection and some will focus on clippings, others on verbalization, some on poems or impressions and even some on sketches. Have them express themselves on "The most beautiful thing I saw today....." "The shadows on the grass were like ...." "The colors reflected in the rain puddles were ....."

FIELD TRIPS

Don't neglect this! Develop routines. Get some simple drawing boards, cardboard from old boxes will do in a pinch. Encourage pupils to look for texture, pattern, color, repetition in both nature and manmade objects. Ask them to find lines that are thick, thin, wavy, vertical, horizontal.

If you haven't already done so, check your teachers' handbook or your appropriate administrator regarding school policy and liability for field trips. Always inform those who need to know.

Field trips can be real learning experiences. Make sure you establish ground rules that are clear e.g., move about and find your own place to sketch a tree of your choice, but be in my view at all times and listen for my instructions when it is time to stop. You may talk if you need something but otherwise take this precious time to think, look carefully, concentrate on really seeing and drawing so that you learn the most you can while working outdoors. (Similar policy for trips to museums, galleries, studios, etc.)

Encourage your learners to take their parents on a field trip to the local galleries, art museums, etc. Discuss art events that are in school, near school, out of school. Motivate learners to field trip on their own, with friends as well as family.

EVALUATION

A paramount question in preparing art lessons, in answering the public on requests for poster-making, in replying to the principal on an art project is a simple one:
"What can the children learn about art through this activity?"

Good teachers can "see themselves teaching." See yourself in the teaching act. When things go wrong, do you understand why? Be analytical.

Take five or ten minutes at the end of each day to sit back, put your feet up and reflect upon what good things happened for you as a teacher and for the learners you are entrusted to teach. Admit to any failings and think about how you will avoid them in the future. If you harmed a student in any way, seek that student at your first opportunity and apologize, set the record straight and go on. Forgive yourself but do not forget to learn to do better the next time. If you have done something exceptionally well, give yourself a giant pat on the back and permit a broad smile of accomplishment. Repeat such goodness frequently.

Although it is difficult, try to "close the door" as you leave the school. Clear your mind of school concerns on the ride home so that you can attend to all the other things in your busy life. Enjoy the flowers along the way. When you again walk into your school, "close the door" on your personal world and commit all of your energy to your tasks.

Try to reach one learner a day in a special way in order to acknowledge uniqueness. Make an extra effort to understand and to share with an individual as an individual. Do this with a different person each day. You will like the results and so will the students.

A good day of teaching is a natural high!

Without griping, complaining or whining, let your needs be known to others. Keep a "wish list" in your brain. I guarantee it will come in handy when a PTA member conversationally drops the news that there are funds available for special projects in the school. The simple comment that "I wish we had a kiln for ceramics firings," netted one art teacher an unexpected extra-budget bonus one fine spring day.

Young teachers will make mistakes, old teachers will make mistakes, teachers make mistakes all the time. The reality is that on some days you're a much better teacher than on others. With experience, hopefully, the mistakes get fewer, or less noticeable, the good teaching days become more consistent and easier to bring off. The world seldom ends because of one bad teaching day; learn from it and move on to tomorrow. If it happens on a day when you're being evaluated . . . you'll get another chance during your next visit.

Consider asking another teacher to audio and/or video tape you and your class in action for a specific lesson. When you play it back in leisure, you will be able to observe yourself and the effect you are having on learners. Do this periodically and watch yourself grow!

Evaluation shouldn't be a point of fear. Generally, evaluations come as "invited" and "pop ins." Young teachers often go way out to stage the lesson for the invited observation. The "pop in" generally finds the teacher teaching "a lesson" or just working with the students. Why get uptight? Do your best. You will probably do much better if you are just yourself. The evaluator will understand when observing a new teacher that he/she is observing a new artist trying to make sense out of a new world.

The students will make you feel great, and they'll make you feel like quitting. That can all happen in one hour's time. Taking the good for all it is worth can help you through the hard times. I learned more in four months of teaching than I learned in four years of college. If things ever go badly, I simply remind myself, "This is the first time you've ever done this, or even seen it done - - of course you screwed it up!"

RESOURCES AND INSPIRATIONS

Enjoy the work of your pupils. Nothing is fresher and more precious than the original statements of your students. Cherish them and let your learners know of your appreciation.

When the *NAEA News* arrives, I always turn first to "Fragments" by Beverly Jeanne Davis. Some of the hollows left from a very busy day begin to fill with her magical phrases: cherishing, joy, wonder, love . . . the real dimensions to what we are about in our work.

Whenever you can, request that your name be placed on mailing lists for books, supplies, art catalogs, anything relevant to your work. Use reader service cards in periodicals, visit exhibitor booths at conventions, answer ads in professional journals.

Today Al, one of our custodians, asked how he could get 30 small red hearts. He has something special planned for a fourth grade class. It was an opportunity for me to repay some of his extra services, so I quickly cut them and left them where he could find them. If I could have, I would have worked the motivation into my curriculum and had the students help with the project to allow for cooperative creativity.

I would advise that ALL beginning art teachers read and master the contents of *Enlightened Cherishing* by Harry Broudy. The essence of Broudy is captured here and I believe it to be a solid foundation for all teachers.

The techniques of aesthetic scanning should be learned and mastered as well as the Feldman method for art criticism. The purpose of aesthetic scanning is to provide a common sense approach to the study of a work of art. The approach involves the learner in actually seeing what is in a work of art by

analyzing and talking about the sensory, formal, technical and expressive properties.

The first and often most loyal professional friends could very easily turn out to be the school secretary, custodian and librarian.

The teacher's lounge is a unique environment. It is one of the best places to get a flavor of the school and to meet faculty. Most young teachers need to know that their experiences are not isolated. Unfortunately, the flavor of a teacher's lounge is often skewed and the "news" questionable. Many veterans use the lounge to let off steam. Sometimes it seems as if only bad things get said and gripe sessions are too frequent. That's some of what a teacher's lounge is for. Best advice I can give: Don't say anything in there that you don't want published in the local paper and don't take anything you hear to the bank.

"IF I HAD MY LIFE TO LIVE OVER . . . I'd dare to make more mistakes next time. I'd relax. I'd limber up. I'd be sillier than I have been this trip. I'd take fewer things seriously. I'd take more chances. I'd take more trips. I'd climb more mountains and swim more rivers. I'd eat more ice cream and less beans. I'd start barefoot earlier in the spring and stay that way later in the fall. I'd go to more dances. I'd perhaps have more actual troubles, but I'd have fewer imaginary ones."

Nadine Stair, age 85
Louisville, Kentucky

If someone offers help, take it. Don't be proud. There will be days when you don't know which end is up. Also, take the warnings and cynical jokes of the veterans seriously; they aren't exaggerating the bad stuff. Believe what they tell you and think it over. Listen in the halls, in class, to other teachers, to your superiors. Listen especially when they aren't talking to you!

There are many periodicals and books that offer ideas for the classroom. Teachers also need to be aware of what is going on in the world of art. Many of the professional conferences have exchanges where lesson plans are available for the taking.

Conferences also have demonstrations by art materials manufacturers. The answer is to always continue to read and to be involved with the profession.

Regularly participate in professional (and social/professional) activities with other art teachers. Organize exhibits, have drawing sessions, create special sessions. Enjoy your profession.

NITTY-GRITTY
REAL STUFF

Styrofoam plastic meat trays are great for printmaking, wax casting and mobile shapes.

TV dinner trays are great paint pallettes and printmaking palletes.

Baby food jars are just right to store paint and easy to transport to the tables where children are learning color theory.

Salvation Army Thrift stores have soft wire coat hangers to be bent, twisted, reshaped.

Happy hint for possible stains: EASYWASH, found in many grocery stores. Recommend it to parents of spill-inclined youth.

Plastic garbage bags make good, easy on and off paint smocks. Cut the neck and sleeves at the bottom.

Nylons are excellent for stuffing soft sculptures.

Scrap plastic screen such as that used as sun block in autos is a fine base for stitchery.

Visual examples are invaluable to every art teacher and beginning teachers often have to draw on work they did in college. I did some nice color/design/graphic pieces as an undergrad and just stuck them away in a zippered portfolio and a big box. I later used them as examples during my first years and they became dirty and ragged. I wish I had wrapped them with acetate or shrink wrap before taking them into the schools. And I wish some of my interior design and graphic pieces did not have a completion date on them. They are still contemporary but my current students see the dates and they become "ancient" in their minds.

When I first began teaching, I didn't realize that most art prints, books and slides can be purchased by the library or AV department. The library will also catalog all materials and uses the same checkout process for students who want to take a print home for a week as for those who borrow books.

Use ceiling tiles to display student art. On the elementary level, they can host mini-murals where several students have worked together on approximately 24"x48" works. (Tile sizes vary, but the concept carries.) On the secondary level, a team of two students can take great pride in rendering an idea and seeing it placed in a somewhat permanent spot. An assignment for a design or color lesson can be planned in such a way that each class member contributes one small section of the ceiling tile. Art work can be glued or stapled to the tiles (double-faced tape does not hold).

If your classroom has cinder block walls, students can demonstrate two-dimensional learnings in color theory and painting techniques by painting individual "mini-murals" on single blocks. Regular tempera paint usually adheres well to the block. If the tempera doesn't stick, try using hand soap on the brush with the paint. A coat of clear polyurethane varnish will preserve a finished tempera painting for years. The small murals are a source of continuing pride for students of all ages.

At all times and in all possible places, collect magazine photos for your own idea file and to be shared with learners. An alphabetized file (manila folders in a simple cardboard box will do) can include any subject matter you think might have some meaning for art students: AFRICAN ART, ANIMALS, ARCHITECTURE, CARICATURES, CARS & TRAINS, CUBISM, DALI, EGYPTIAN ART, FACES, FAMOUS PEOPLE, FISH, FLOWERS, FOLIAGE, HORSES & UNICORNS, etc. These items are not intended for copying but to help generate ideas and to serve as a resource for authenticity when needed.

Order well in advance. Know what you will be doing at least two months from now, down to the letter. Plan to spend at least $10.00 on pencils alone not to mention all the little things you will have to have but never realized when you ordered supplies last

summer. There are 101 uses for plastic bags, little sponges, paper plates and q-tips and you will always need them . . . yesterday.

Don't be afraid to ask for dollars for your materials needs. Prepare a written budget and be prepared to sit down with your administrators to justify your requests in terms of curriculum and learner needs.

HARD TIMES

You may experience disappointment at your lack of enthusiasm after the first week or two of teaching. Don't panic. You are probably just the most exhausted you have ever been. The weekend will look like strawberry covered cheesecake . . . eaten up before you know it!

The monetary rewards of the profession are modest at best. My wife and I are both teachers. We travel and live with most wants satisfied because of our combined "established teachers" salaries. I don't know how some other teachers who support a mate at home and have children in school can make it.

I have a new teacher in the department and by the middle of the month she is broke. She doesn't live it up. She lives with used furniture and doesn't go out much. With rent, car payments, tax and retirement deductions, and food her check doesn't make it. Moving expenses put her credit card over the top. She works three or four nights a week at a fast food pizza place. She had a friend who worked at a bar. A bunch of the new teachers would go there on Monday nights in the Fall so that they could take home the leftovers from the free football night buffet. True and sickening. That ended with Monday night football. What the profession does to the retired teacher who thoughtlessly lives too long is as bad. A group of retired teachers, those who retired a few years back, were just at our State Capitol to appeal for some type of increase in retirement pay. Many live at or below the poverty level, especially if they stay around too long. The idea of the retired teacher bag lady is sad but it exists. I guess these conditions are existent in the society as a whole, but it doesn't seem to be the way to treat those who are trusted to guide the development of our society's youth.

When I think back to the struggles of those first few years out of college, I often wonder how I persisted.

It seemed as though I never had enough money to do all that I wanted. Somehow, though, over time, I managed to live within the means provided and even to begin saving a little aside each month. I deliberately chose a life of teaching rather than one of wealth. In the end, the wealth I've accumulated is of much greater meaning to me than dollars could ever be.

EPILOGUE

The young professional needs reinforcement from an old timer and from other young professionals. The young professional, however, needs to know that the words of the old timer come with some cynicism and jadedness; many of the words are tarnished gold.

Some school districts, such as Dade County in Florida, have begun programs which provide as many as three co-professionals assigned to work with the first year teacher. During forty hours of orientation, incidental, but time-consuming matters such as insurance, certification issues, administrative duties, legal advice, credit union status, salary questions and retirement benefits are covered. Beginning teachers are also given help with such matters as how to deal with culturally unfamiliar populations and some of the latest approaches to discipline and classroom management. If you don't have such a program in your district, make a list of things you wish you had had help with your first years, then work toward getting such a program started wherever you are.

I view each of the following to be equally important to the beginning art teacher:
1. a firm grasp of subject and content of aesthetics, criticism, art history and production;
2. a love of learning so that it can be passed along to students in whatever teaching style works best for the teacher and learners depending on culture and learning styles;
3. flexibility among and between teaching styles;
4. a firm grasp of teaching methods as related to research, curriculum and practice.

The final word is that you may well find that teaching isn't the way you thought it would be or should be. Work in the profession to make art education what it needs to be. The profession is its membership, each one of us. What is accomplished is

achieved because the individual art teacher, often working with others, took the time and made the effort to make something better.

The first year of teaching will provide all the necessary ingredients to age you ten years, except the time. You will never have enough time to plan, to sleep, to eat, to relax. Yet, relax you must! Remember the Sabbath. The weekends are yours, most of them. Use them to do divergent things so that you are refueled on Monday.

In working with beginning teachers, it was my experience that elementary art teachers were less secure than those working in high schools. It was not that their training was different but the focus on art for elementary schools was different. They were trained to "let the child express himself" and to "not change or attempt to change the child's natural way." The result of this was often unproductive. Children cannot speak or write without a vocabulary. So, too, they cannot cognitively and deliberately create works of art until they are assisted in seeing, interpreting and recording visual experiences, thereby enriching their works of art.

Aside from the mechanics of the job, the rest is easy. All you need to be is a parent, a dictator, a friend, a doctor, a guru, a judge and tough as nails. You will have to be there all the time, for everybody, and approach each student as the child/adult/individual that he or she is. You will need to know their moods, their language (but never use it), the work they did six weeks ago, what they accomplished in the last half hour. Multiply that by 120 for secondary or 500+ for elementary and you've got the picture. It's a snap!

If you want a job that requires long hours, a short paycheck, a big heart and a will of steel, you should like teaching art. Oh, ART? Haven't I mentioned that? Well, I know you know that part of the job. Wait until you see what a small part of the job it is! Good luck and best wishes. I wouldn't trade my first year of teaching for anything . . . . . nor my second, fifth, tenth, twenty-sixth, thirtieth nor fiftieth!

We celebrate with you in your idealism; cherish it.

We ache with you in your disappointments and trials; survive them and learn from them. We praise you in your accomplishments; add them up, keep going and improve upon them. We worry with you that you won't make it through another day but counsel you that each day that you do survive, you will get better and better at the little stuff and eventually teaching will be so natural to you that you will look back, as we do, and know that the effort to get it together the first few years is well-rewarded by the accomplishments of the learners you have helped.

BIOGRAPHICAL SKETCHES

Mrs. Jane Allen teaches art grades 1 through 6 in the Prescott, Arizona, schools. Partially as a result of her successful efforts to have art reinstated in the primary grades she was named Arizona Art Educator of the Year in 1985. She has also taught on the Gila River Indian Reservation and she has worked with advanced 4 year olds in a creative pre-school situation. Other than living what she calls a "soap opera" existence, she and her architect husband are "obsessed" with the mysteries and enchantments of rock art, a long neglected facet of archaeology. Members of the American Rock Art Recorders Association, they have been schooled to survey and record petroglyphs and pictographs.

Dr. Ginny Brouch is president of the Palo Verde Research Associates, teaches computer design and graphics part time at Phoenix Community College and generally enjoys life in the southwest desert country of Arizona. As a person involved in teacher preparation for more than sixteen of her twenty-five years of teaching, she feels especially empathetic with the joys and sorrows of the first year teacher . . . and the second year teacher . . . and the third year teacher . . . and . . .

Currently completing her 22nd year of successful teaching, Ms. Judith Young Crews teaches at Godby High School in Tallahassee, Florida. Throughout the years she has been recognized as her county's "Teacher of the Year" (1973), NAEA Southeastern Region Secondary Art Educator of the Year (1984), and a member of the Board of Directors of the National Art Education Association while serving as NAEA National Secondary Director (1985-1987). Judy is a single parent of a thirteen-year old daughter, Kaelie and recently enjoyed an all-expense paid week in Miami Beach won by her cat, "El Gato"

selected as "Miss Florida", a national finalist in the All-American Glamour Kitty Contest. Recently, Judy added the title of Editor for the NAHS NEWS to her list of professional accomplishments.

Husband, father of three girls, ex-paratrooper, aging athlete (knees are going), and practicing potter, art educator Dr. Richard R. Doornek is also the Supervisor of Art Education for Milwaukee Public Schools. In November, 1985, he assumed duties as Curriculum Specialist in Art. Current professional energies are focused upon the implementation of a discipline based art curriculum which allows "unity without uniformity" as he works with the 140 teacher K-12 art staff of the Milwaukee Public Schools. One major factor in his career has been involvement in and commitment to art education associations.

Ms. Beth Erlandson is a first year teacher at East Aurora High School, Aurora, Illinois. Reared in northern Wisconsin, she attended undergraduate school for two years at University of Wisconsin at Stevens Point, transferring to University of Wisconsin at Madison where she received her BS in Art Education in 1986.

Dr. Fanchon F. Funk is the Director of Special Programs for the Community College and Interinstitutional Relations Department of The Florida State University. She began her professional career as a science and mathematics teacher in Asheville, North Carolina, but soon became involved with teacher preparation and certification. Ultimately she assumed responsibility as the Director of the Office of Clinical Education at Florida State University and provided placement for pre-service teachers (often known as student teachers) for more than ten years. Currently she is teaching two courses designed jointly by Florida State University and Seminar Productions of Walt Disney World Co., and offered for the nation's educators. "Fancy" is widely known for her energy, commitment to, and enthusiastic support of the teaching profession.

Dr. Helen Patton recently retired from her position as Director of Art: Racine Unified Schools, Racine, Wisconsin, 1952-1981. She has been a teacher of art in a number of universities and colleges, an elementary teacher and an elementary art teacher. In retirement, she is busy landscaping the home and grounds on a ten-acre mini-farm in the North Carolina valley where she was born and spending a lot of time writing and researching on geneology and local history.

Dr. Bob Miller has been a teacher of fine arts at East Aurora High School in Aurora, Illinois for the last 20 years and is currently the head of the department. Bob and his wife enjoy piloting around the country in small planes and have subsequently survived tornadoes as well as teaching assignments.

Dr. Lyle D. Mottinger is the principal at Hosterman Junior High School in Minneapolis, Minnesota and a member of the Board of Directors for the National Association of Teacher Educators. Over the past 37 years he has been a teacher, coach and administrator in Iowa and Minnesota. Awards include the District Award of Merit (BSA), Silver Beaver (BSA), Golden Valley Vocational Award for 1983, Man of the Year and Kiwanas I.D.E.A. Fellowship, 1981.

Dr. Cecile Roussell has been a teacher at all educational levels, a counselor, a curriculum writer, a secondary assistant principal and acting principal, area director of elementary and secondary schools to area superintendent. She is currently the Associate Superintendent, Bureau of Personnel Management, Dade County Public Schools, Miami, Florida. She has been a trustee of Barry College (University), has served on various college/university advisory committees, has been a member of several NCATE visiting teams, is active in professional and community organizations, and participates in local and state professional organizations. During her career, she has been the recipient of many honors, has traveled widely and has authored or contributed to several publications.

Dr. Katherine Schwartz is the current Vice President of the NAEA Pacific Region and a member of the Board of Directors. She is between tasks in life insofar as she recently completed requirements for the doctorate at University of Arizona, Tucson and has returned to Alaska. A long-distance runner, Kathy has competed in and finished the Boston Marathon (1985) and hopes to enter it again in the near future. Kathy has taught in many areas of Alaska and was a major contributor to the development of the Eskimo Graphics production effort.